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PARISIAN WINDOW DRAPERY.



Parisian designs of draperies which we show upon these two pages are characteristic of the prevailing fashion in such matters of household taste in France. The more simple patterns are chaste and graceful and will be useful to our readers, as they are worthy of reproduction in this country. Fig. 1, for instance, is essentially American in its simplicity and unaffected gracefulness. In a combination of two colors of art serge, it would make a serviceable dining-room or library window drapery; or if produced with

decidedly Continental in style, but it is a feature which most happily accords with the luxurious effect of elaborate drapery. The next design concludes this group of sketches in favor of Rococo taste and suggests the employment of a white and gilt cornice with brilliant materials for the hangings. Grays and rose color or delicate greens and dull, pale copper colors would be charming combinations of tints for this design. Draperies ought to show a darker shade of the wall color, or contrast pleasingly with it in the case of window curtains. Thus, soft, yellow India or China silk is admirable with every style of furniture and decoration. It is the color of sunshine that seems to light up the rooms on the North side of the house as nothing else can do. A dull light green is suitable for the windows of a room finished in rose color or yellow, because green light,

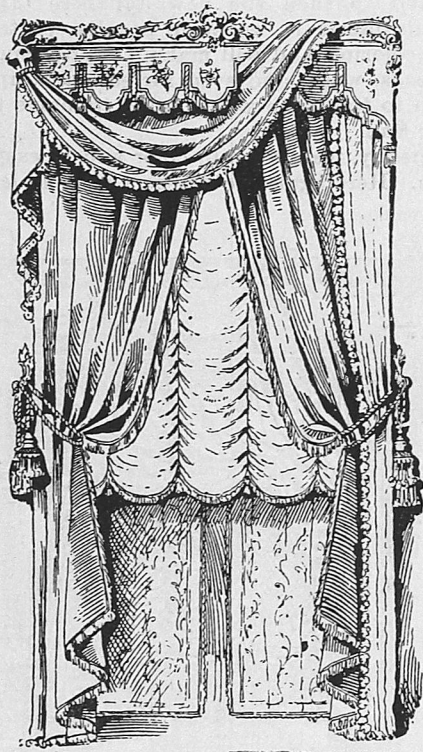


Fig. 1.

cloth and plush festoons it would look very effective. Fig. 2 is more elaborate and gorgeous in appearance and would make an excellent drapery for the entrance door of a picture gallery, or of a conservatory door leading from the drawing-room. Its companion, Fig. 3, is more suited to the requirements of an elegant drawing-room, and would look luxurious if produced with brocaded silk and draped plush. The spirited arrangement of the valance, and the manner in which the festoon is treated, impart an air of tastefulness and originality to the design.

The succeeding design, Fig. 4, is chaste and dainty in style, and suggest the character of a bedroom hanging. For long French bedroom windows this design would be most appropriate. Old rose color or gray-blue plush lined with very pale orange sateen, would be very harmonious materials for this hanging. Fig. 5 again is suited to the character of the drawing-room and would make a handsome window decoration if produced in old gold or deep colored plush. The padded cornice at the top is

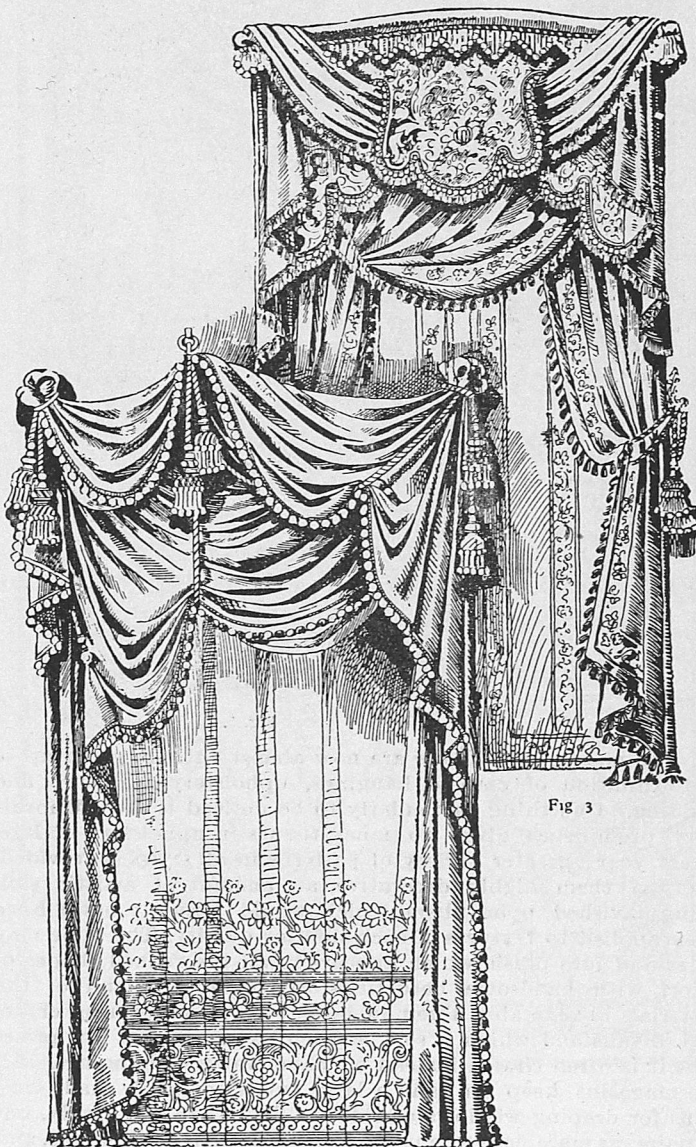


Fig. 2.

Fig. 3

sifting through the windows, is always pleasant to the eye. But combined with it as a relief ought to be the dull pink of the apple blossom, or the complexion of the inmates will suffer. One of the prettiest of all window draperies is ivory or cream

silk, well covered with bunches of apple blossoms and leaves of delicate colors, but, of course, it is only suitable for a drawing-room or a ladies' boudoir. On the other hand, for a general sitting-room, or a gentleman's smoking-room serge is more suitable. The dark forms of this material can be relieved by appliques of carmine velvet, edged with gold thread, or by arabesques in gold and blue, if a brilliant effect is deemed desirable.

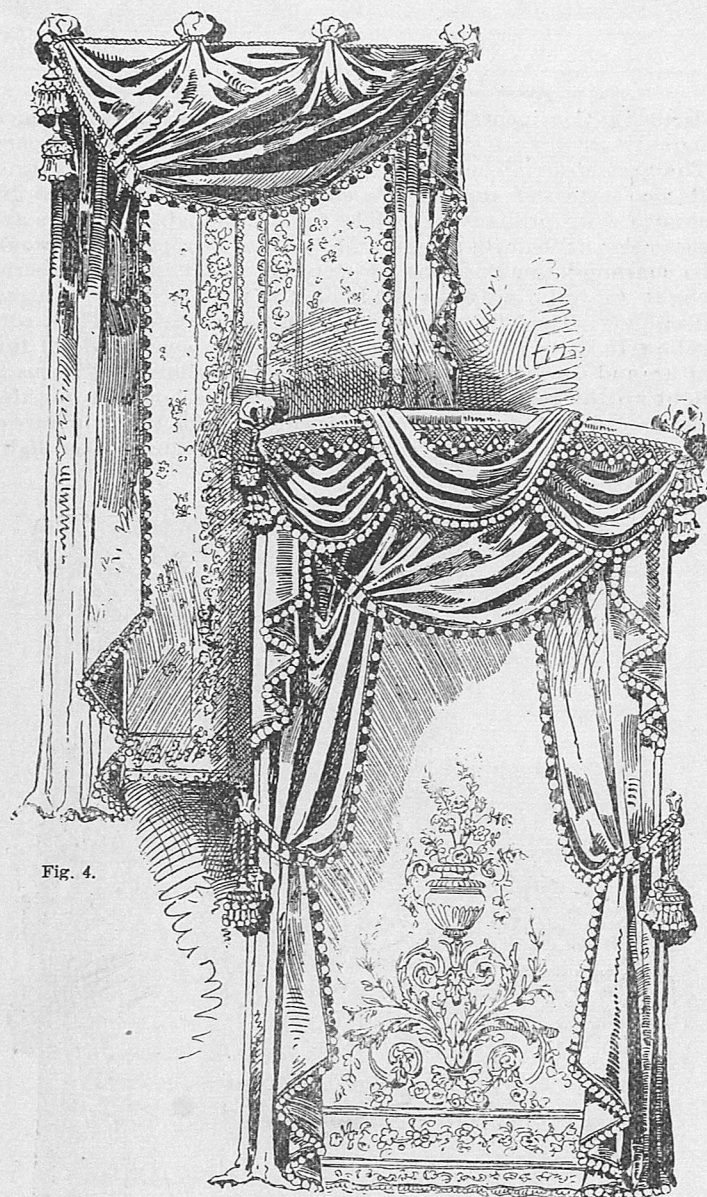


Fig. 4.

Fig. 5.

The magasins of Paris are now almost entirely given up to the exhibition of carpets, hangings, upholstery, furniture and bedding. One thing particularly to be noticed is the extraordinary prominence given to fancy tissues in upholstery of late. Every year a greater variety of patterns in all styles is provided, many of them highly decorative, an amount of artistic skill being lavished upon them which would formerly never have been applied to textures of such inferior quality. The same may be said of jute plush, which appears in all the refined shades of color, with handsome borderings to correspond; and of the materials in vegetable fibre now largely used for covering chairs and divans and which is sold at such extraordinary low prices that it is often chosen instead of paper for wall hangings. All the magasins keep on hand a large supply of ready made curtains for draping windows and doors. These are sold singly, not in pairs, as more convenient and commanding a readier sale, and cords and tassels are provided to match for a small additional sum.

TWENTY-FOUR hours and forty-five minutes to Chicago by the New York Central's Chicago Limited; 10 o'clock every morning.

NEW EFFECTS IN DECORATIVE TEXTILE FABRICS.



ANY the new high-class decorative fabrics, especially brocaded silks, are magnificent in design and coloring, and there are some boldly drawn tapestries which it would be almost impossible to surpass. The new inexpensive materials are effectively woven and combine all the appearance of expensive goods with the low price of what might well have been thought to belong to inferior articles.

One of the best of the new tapestries for this season is the "Chenonceau"—a fine bold pattern in a very early Italian style, almost Gothic in feeling, exhibiting great breadth and vigor of pattern.

A very good material is being shown in which a linen velvet is figured on a silk ground, a combination which gives an extraordinary effect.

The striped velvets appear to be very acceptable to the trade, and the manufacturers have extended the range of colorings for this excellent wall fabric, and have also introduced a companion set of patterns, in silks of delicate colorings, for boudoirs and small French drawing-rooms.

The Japanese style, although it cannot be said to be popular just now, is none the less frequently employed by high-class decorators, and to such the new Japanese tapestry will be welcome. This fabric is woven in peculiar patterns, of quaint and effective coloring, and will make a capital species of decoration for screens, walls, and even for eccentric upholstery, such as is common to the mode which takes its name from the Land of the Rising Sun.

A silk tapestry, well toned in color and of easy scroll design, is also shown. Here again we detect a decided leaning towards

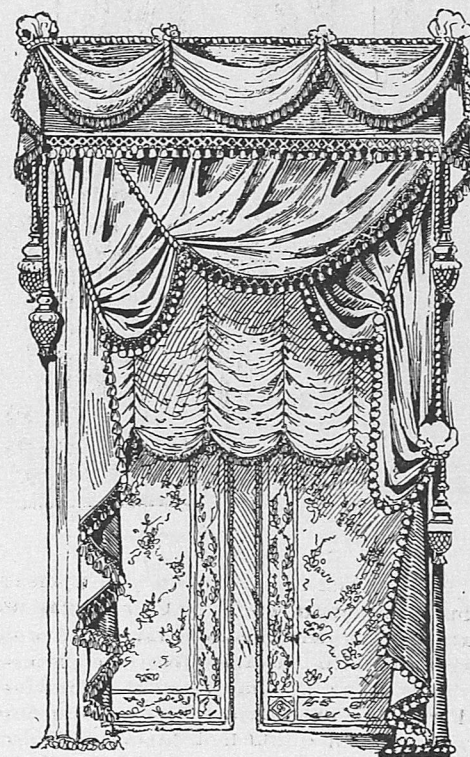


Fig. 6.

mediaeval taste, in the soft blues, dull greeny greys and subdued reds. Many of these fine things are reproductions of matchless antiques, and occasionally in these "new" designs we are surprised by a startlingly bold piece of coloring which makes us question whether we like it or not. Such was our feeling, for instance, upon seeing a rich design in mellow hues upon a solid black background. Yet this tapestry, when placed high up, or at a distance, assumed a powerful sombreness which no other colorings could have imparted to it.

THE DECORATOR AND FURNISHER.

The next material which was shown to us transferred our attention from Gothicism to the style of Madame la Pompadour. A pretty silk brocade in old rose, reseda, or dull amber, with a dainty line of embroidered lace trickling across its surface. In this beautiful style there are many exquisite things being shown just now both in silks and cretonnes, and both costly and inexpensive.

All the popular French modes have been treated more or less extensively. The Francois Premier style is represented by a grand specimen of weavings, a material that is so schemed that it presents a veritable optical delusion. It is applique work and applied embroidery, and is so woven that the pattern appears to stand out in relief—as if, in fact, it were padded out from the back in the manner of the genuine old tapestries of the time of Francis I.

The "Ronceveaux" is another grand effect in silk brocade, a most ingenious and beautiful novelty. Here we have a damask ground, on which two effects are produced in the weaving. Over this mat, or flat effect, of a grey reseda color floats a design in broche of a silver hue, the brilliancy of which shines out magnificently from the simple soft grey background.

Among the less expensive materials we must not omit to mention the "Lamballe," a combination of silk and cotton, which takes its name and also its fashion from the famous Duchess of Rococon times. This new fabric, although it looks almost extravagant in its prettiness, is in reality a very cheap material. For all this it lacks nothing in make or design; in fact the rich, pale colors employed and the sweet little sprays of flowers which adorn its surface are combined with wonderful tastefulness. "Egyptian" velvet is another innovation, and one that bids fair to be highly successful. It is printed velvet 50 inches wide, and exceedingly rich and "Oriental" in coloring, and possesses a sheen that is natural to the stuff. For covering large divans and easy chairs this Egyptian velvet is unequalled.

High-class decorators should not fail to see the "Moyen Age" tapestry, the magnificent "Italian Gothic" pattern for libraries and large halls, and also the "Iris," a rich broché silk of exquisite coloring.

Of the next season's cretonnes we have been favored with a glimpse. Some of the new tintings and designs will surpass anything that has been as yet achieved in this direction. There seems, we think, to be a tendency in favor of still greater richness of tone in artistic fabrics. The French fashion has certainly shown us that mauves and bright greens are not the loathsome colors that we were wont to think them a few years ago. Purples will therefore play an important part in the new cretonnes, and the "Iris," the "Chrysanthemum," and the "Orchid," will compel us to admire the Imperial hue. The "Marigold," the "Poppy," and the Indian treatment of the "Iris," the "Dandelion" and the "Crown Imperial," will also introduce to us some of the most beautiful specimens of cretonnes and printed velveteens.

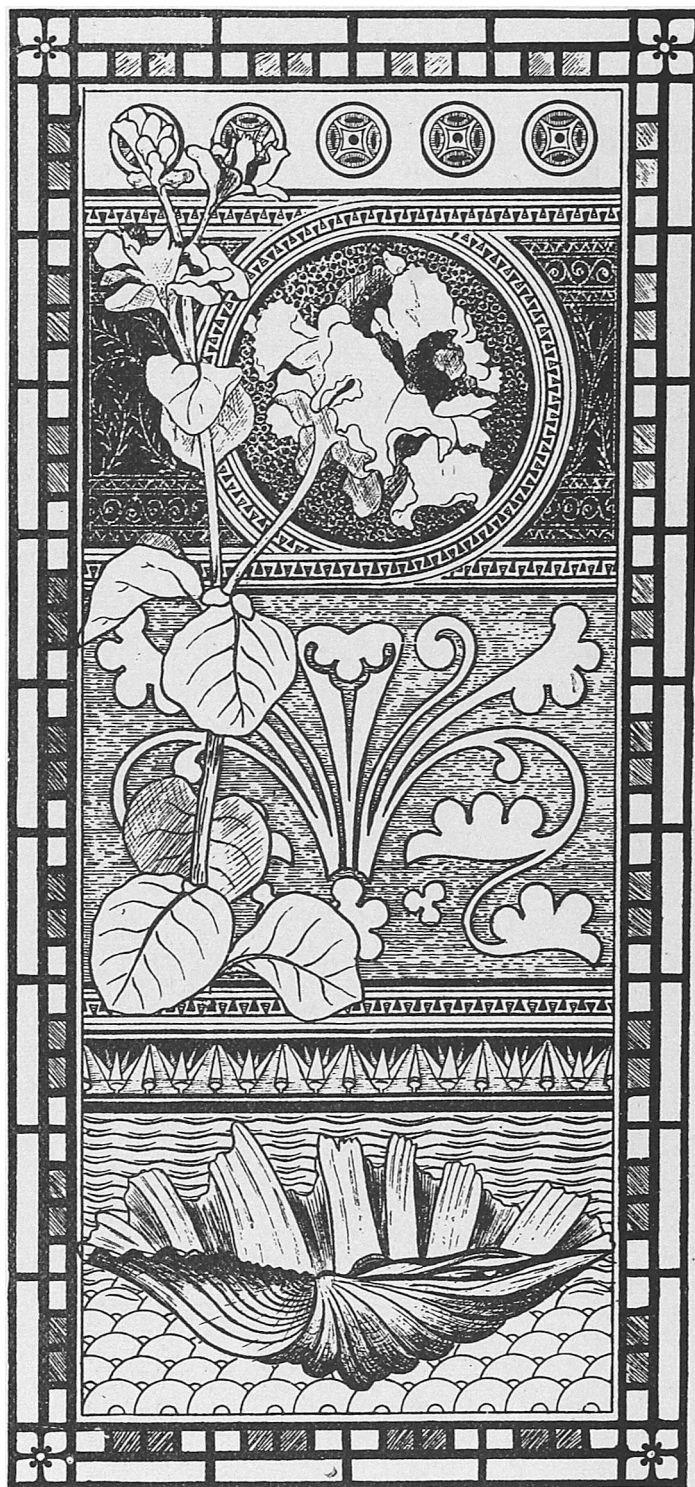
TEA, which, in many respects, may be regarded as the most refined if not the most elegant meal of the day, in the usual barrenness of appointment, is ordinarily rendered the most uninviting. For the most part it has been relegated to the country, where the hours observed for eating make it of daily recurrence, as it is observed in cities only on Sundays—the 6 or 7 P. M. meal being dinner. The most refined meal of the day it may be said of tea, because the grosser viands which appear on the table at other hours are banished from that of the meal of the evening.

Unless any vigorous appetites demand other, only cold, or only delicate dishes are *en règle* on the tea table, and the hot dishes comprising broiled chickens, partridge, quail, sole or lamb chops, in place of, or varying the meat salads or other equally dainty yet appetizing dishes.

The most elegant tea tables, according to the present idea, are those that are spread without the cloth, this understanding the table itself of some highly polished hardwood—mahogany ranking first for dining-room furnishing. The decorated center square or tidy, relieved by the bowl of cut flowers, or the potted plant, is inevitable upon every picturesque tea table; with decorated cloths for the meat dish and the tea tray—the bureau of the glistening silver tray, with the steaming silver urn, or teapot, the especial care of the lady at the head of the table. The beverage is doubtless as refreshing when served by the butler, but there does seem a peculiar cheer, an aroma all

its own, in a cup of tea served from the fair jewelled hands of the hospitable hostess, the host dispensing the savory dish in front of him, and subdued affability taking the place of the more pronounced sociability of the dinner table.

A fringed napkin is laid under each plate, with the necessary knives, forks and spoons at either side and above the plate; with a small plate for bread at the left hand, a flat bottomed tumbler for water, suitable wine glasses, if wine be served, and a plain hemmed or a hemstitched napkin for use. Hot biscuits are tolerated in some families on the tea table, and the toast rack is generally seen on English tables, at both



DESIGN FOR STAINED GLASS WINDOW.

breakfast and tea; but custom in our own country encourages thinly sliced buttered plain bread for the evening meal, with crackers and not over-rich cakes. Fruits and sweets are *en règle* for tea, and there is delightful chance at this meal for the display of choice pieces of silver and crystal. Individual nosegays are also in charming place on the tea table.